The Dixon Slope® Technique

...a better way to do permanent makeup
The Dixon Technique
faster procedures
less discomfort
happier clients
increased confidence
repeat business
customer referrals

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The Dixon Technique
…a better way to do permanent makeup

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Frequently Asked Questions

What is the Dixon Technique?

The Dixon Technique is a revolutionary new method which allows permanent makeup professionals to:

1. put in more color faster, reducing discomfort and pain.
2. put color into the skin at the same level producing a consistent and smooth blanket of color
3. work on curved surfaces better than standard techniques
4. create brow “hairs” rather than “hairstrokes”
5. build professional confidence

What can I expect?

The Dixon Technique is a more effective way to place color into the curves of skin, taking less time to complete your procedure resulting in truer colors and happier clients. The bottom line is simple. We can finally achieve our dreams for beautiful lips, brows, thick or smudgy eyeliner and areolas with less discomfort.

What is so special about the Dixon Technique?

The Dixon Technique inserts color into the skin at a consistent angle and depth. This is achieved by using both a special needle and custom designed tip. The needles slide through the stratum corneum to the the superficial dermis and deposit color in a layer like a “blanket of color”.

Do I need special equipment?

No. However, the needles and tips are unique. Needles and tips are available for some pen machines that take a 2” needle. Hand-pieces that have an angle such as the KP96 and Midas don’t work well because they hit the top of your hand while working with the angled needles.

May I use my digital machine?

Yes, if your handpiece takes black or clear cartridges. Special cartridges are available for the Kolorsource digital handpiece. If your digital machine takes white or gray cartridges then you will not be able to use the slope needle cartridges, at least for a period of time.

On which procedures may I use this technique?

You can use the technique for lips, breasts, camouflage, eyebrows, medium to thick eyeliner, and smudgy eyeliner and eyeshadow. For eyelash enhancement and fine eyeliner you will love using the “tapping” technique or feel free to use your favorite needles while getting comfortable with the many ways to use the Sloped needles.

How can I get the best possible results with the Dixon Technique?

You can use the Dixon Technique with all your favorite colors, just so long as they do not dry out and clog the needles. Kolorsource lipcolors give dramatically beautiful results. Since lips are usually our most challenging procedure we recommend Kolorsource™ pigments that have been dermatologist tested and are hypoallergenic.
Skin Thickness and Anatomy

Practical exercise
Examine real coins for their thickness so you can get a feel for the thickness of different areas of the dermis of the human face.

1. Needle in superficial papillary dermis
2. Needle in mid-dermis
3. Needle in deep “reticular” dermis

1.35 mm  1.45 mm  1.95 mm  1.75 mm
Anatomy of a Needle

Guide to needle “footprints”

The “footprint” of a needle is the pattern or trail of color they make in the skin. A 3-flat has a footprint that is either 3 wide (like a rake or 1 wide if used with the needles behind each other). A 9-magnum can be used 2-wide or up to 5-wide and 2 rows thick. A 3-point round needles is only ever 2 needles wide. Look at it and you’ll see this fact. That is why I rarely use round needles.

Needle footprints

1 point

3 tight

3 regular

4 flat

5 point

7 point

7 flat

9 magnum

14 point

Handtool needle footprints

Sloped Needles

Sloped Needle Footprint

Look at needle footprint

- Still
  - Angled
  - 90° straight up
- Moving

Slope makes dots in a row or lines or rainbow

Important: All needles always at same depth when parallel with tip in skin

The numbering system of slope needles

Characteristics of a needle.

1. Number
2. Configuration
   a) flat
   b) round
   c) magnum
   d) slope
3. Taper: tip geometry
4. Texture
5. Size (diameter)
Pigment Density

The importance of density.

It's important to put color in the superficial dermis to “blanket” other colors in our skin that exist naturally.

Melanin is in the epidermis however so we cannot “blanket” that. This is why we cannot cover hyperpigmentation and need to choose special colors for black skin (avoid reds).

Think of angel food cake and a fudge brownie. If you keep adding water to pigments then the density decreases.

True or False:
Pigment density determines:
- a) The healed color
- b) How long the color will last
Answer: at the bottom right of this page.

Four Pigments in Human Skin

- Collagen
- Hemoglobin
- Melanin
- Fat

Translucent Skin: Redheads
Can see grey and blue/red
Black Skin: Has brown, black and blue (so avoid red to prevent purple)

Definition

density [den-si-tee] Pronunciation Key
-noun, plural -ties.

1. the state or quality of being dense; compactness; closely set or crowded condition.
2. stupidity; slow-wittedness; obtuseness.
3. the number of inhabitants, dwellings, or the like, per unit area: The commissioner noted that the population density of certain city blocks had fallen dramatically.
4. Physics. mass per unit volume.
5. Electricity.
   - a. the quantity of electricity per unit of volume at a point in space, or the quantity per unit of area at a point on a surface.
   - b. current density.
6. the degree of opacity of a substance, medium, etc., that transmits light.

Source: dictionary.com

Answer: Both a and b are correct.
Traditional vs. Slope Needles

Traditional Needles

The effect of tilting an ordinary round needle is that each needle now goes to a **different depth**. The color is not uniform, resulting in blotchy color with “holes” or “channels” between the needles. The color visibility is poor and there is more interference from body’s own pigments.

![Diagram showing traditional needles compared to slope needles.](image)

Working with an ordinary flat needle on a **curved surface** does not offer even coverage.

This is what happens when a 5-flat needle enters the skin. Tilting the needle results in 5 different depths of needle, and 5 different levels of color. Some needles are too deep, some are too shallow. Only one needle is at the proper level.

**Angle of Entry and Color Deposition Depth**
The Dixon Technique

Introducing revolutionary sloped needles

The advantages of using sloped needles are that they can line, shade, fill and make the finest hairstrokes all in one needle. Available in a 3-slope and a 5-slope. All needles go to the same depth at the same time, leaving an even, velvety layer of color at the same (and desired) depth.

1: Shading

Wide back and forth looping motion (or “obovoids”) (not tight circles or you will drill hole into skin). Goal is to fill in large areas with color.

2: Wide Windshield Wiper Pattern

Especially good for curved surfaces such as the lips: fabulous for Cupid’s Bow and Smudgy Eyeliner

3: Lining

Uses all needles to make a line in the skin. Can make even line thickness or graduated line thickness.

**Note**: Take care to always work with the lowest needle leading so you avoid “harpooning” the skin.

4: Single needle, or “ballerina”

Uses a single needle to make a fine line or etch in area.

1) Use the highest needle alone

2) Picture a ballerina on her toe

Only one needle comes in contact with the skin. You just rotate your tip so that you are working with a single needle.

Terms you should know:

- **Wide**: all needles used full width
- **Row**: all needles in a single row
- **Rotate**: rotate needles from wide to row or back
- **Ballerina**: Single top (5) needle used along
- **Back and Forth**: or a side-to-side motion in wide pattern
- **Obovoid**: Circular or “Slinky” oval pattern, making loops
- **Dotting**: Tapping needles into skin, up and down movement
- **Windshield Wiper**: Needle 1 at bottom and needle 5 at top making windshield wiper pattern
Slope Needle Cartridges

Specially designed for use with the revolutionary Dixon Technique; they fit the Kolorsource PMC Wilde digital handpiece (below).

Definition

smudg·y (smuhj-ee) Pronunciation Key
–adjective, smudg·i·er, smudg·i·est.

1. marked with smudges; smeared; smeary.
2. emitting a stifling smoke; smoky.
3. British Dialect. humid; sweltering; sultry.

[Origin: 1840–50; smudge + -y1]
Dictionary.com Unabridged (v 1.1)

Based on the Random House Unabridged Dictionary,
Test your understanding.

**Question:** How does working at an angle with an ordinary needle affect the depth and density of color placed in the skin?

**Answer:** When you work at an angle with a round needle, you have as many different depths as you do needles. So your healed result will be splotchy, uneven color. In a regular 3-round needle, you’ll see a “tunnel” without color in the middle of the needles. This has been called “railroad tracks.”

**Question:** How do I know what needle will do what I want?

**Answer:** If you know the needle footprint, still and moving, then you will know what to expect when you work with that needle in the skin. Yes, you can predict how much color goes into the skin and be confident how to work with your needle.

**Question:** How do I know how deep to go?

**Answer:** Do a test area. See page 11.
Finding the Proper Needle Depth Before You Start

Q. How do I know how far out to have my needle? My clients leave with good color but after a month it’s hardly visible.

A. How deep to go depends on the thickness of the epidermis where you are working. Think of the skin as a peanut butter and jelly sandwich. Let’s imagine that the epidermis is the bread. It can be thin like diet white bread or thick like whole wheat, 9-grain bread. If we have our needle out the same depth for all clients then you will get the color in too shallowly or too deeply on many of them. Why? Because the minute you go too deep, especially in the eyelid, you are putting color into muscle and you cannot see the color even if it is there. So you get discouraged and think you did a bad job. No way. You just need to go a bit more shallowly with your needle.

How deep you place color into the skin depends not only on your needle length but also on the angle you work and on your grip. Keep your stretch fingers only 1/2” apart so you can control the area you are working in and so you do not distort the skin. Near the corners of the eyelids just control the skin with a slight pressing rather than stretching. This lets you connect the corners (with a handtool preferably) which used to be considered a no-no. You will rarely connect the corners but sometimes a client really wants them connected.

If you get a digital, whether it’s a Kolorsource PMC Wilde or other german digital, it’s easy to find the proper depth with just a twist of the handpiece:

- Always start with the needle barely out of the tip, like a turtle peeking out of its shell
- Paint pigment over a small area with a fine-tipped makeup brush and go over it with your needles.
- Clean the area with Numpot® ointment, petroleum jelly, Lubriderm or Lander’s Lotion, so all pigment is gone.

Three factors which determine needle depth

1. needle length from tip
2. angle you enter skin
3. grip or stretch on skin

Is there any color? If not, twist the handpiece so the needle is out a little further. Work over the same area. Clean skin and look for color. If the skin is just red you need to twist the handpiece so the needle is out a little further still. Work in the small area again. Usually the color “grabs” at this point and is solidly in the skin after you clean it. Now you know you’re working at the proper depth for your grip and style. Now you can work effectively at the proper depths for the remainder of your procedure.

If the color isn’t going in well, adjust your needle again. Usually you’re going in too deeply.

Procedure:

1) Use a fine-tip makeup brush and paint pigment over a small area of skin where you will be working. This can be eyeliner, brows, lips, areola or camouflage.

2) Turn on your machine. Look at how far out the needles go beyond the tip of the machine. Adjust them so they just barely peek out of the tip.

3) Grip skin between your index finger and thumb. Only have about 1/2” stretch in this area. (You’ll look like a chipmunk holding an acorn). Do NOT pull the eyelid to the earlobe. That creates distortion and makes the skin like a trampoline. Develop your “micro-grip” and control a small area into which you put color.

4) Clean skin with Lubriderm or a similar lotion. (Do NOT use water to clean skin as water causes the skin to swell and does not remove all the pigment. You have a false sense of having put in good color but the color will be gone in a few days.)

5) Paint pigment back over area. Adjust your needle out a bit further and repeat. If you have color then you are okay. Otherwise adjust your needle out just a bit further.

By the second or third time you will see good color in the skin. Now you can start your procedure and work efficiently.
Cosmetic Colorants

Information about pigments we use in permanent makeup everyday

By Linda H. Dixon MD

Inorganic Pigments
Iron oxides (Fe2O3 and Fe3O4) lack a carbon molecule and are therefore "inorganic". Iron oxides in nature (dirt) are often combined with toxic metals like lead, arsenic, mercury, antimony and selenium. The FDA has regulated cosmetic colorants so the level of toxic metal present are below certain percentages in order to be used safely.

Synthetic iron oxides are manufactured to eliminate containsates found in naturally occurring iron oxides. These metals are basically inert, although iron oxide blacks (magnetite) do have magnetic properties. Iron oxides are a softer metal than titanium dioxide. Iron oxide molecules are crystals and are in different shapes. Some are spherical, others are rhomboids and yet others look like a pencil shaped crystal (long and narrow). Ultraviolet light can affect the crystalline structure and result in loss of color activity. Light fastness or "reflectance" describes a particle's ability to reflect light at a certain wavelength. Most synthetic iron oxides are manufactured in the visible light spectrum and have maintain good reflectance. Iron oxides used in cave paintings have endured thousands of years because of no light exposure.

Particle Size
It is a mistaken belief that pigment particles are 6 microns or greater. The fact is that the average iron oxide particle size is less than one micron. However, the particles are attracted to each other and form "agglomerates". When the particles are measured in a suspension it is common to get a particle size measurement of 1-20 microns because the agglomerates are being measured in addition to the individual particles. Although iron oxides are inorganic, they are often dispersed in glycerin or alcohol which are organic substances.

Carbon Black
Common in inks used for tattooing, the carbon black particle is without shape or "amorphous" and the size is a tiny .03 microns. This means it is from 10-20 times smaller in size than an iron oxide pigment particle. My personal belief is that this ultra-small size is why we will often see migration or "bleeding" of pigment into surrounding tissues when using carbon black based inks. An example of carbon black ink is Pelikan® Brand Ink. Because lead is no longer legal in the U.S. as an additive to carbon black, even India Ink or Pelikan Ink have lost their "black blackness". Carbon black is illegal for use in cosmetics in the United States because of a case of blindness that resulted from its use in mascara. Carbon black is legal in other countries, and is used widely in the US by tattooists. Although it is safe to use when alcohol is present to prevent infections, the law remains to be changed in the U.S.

Solubility
By definition, a pigment is a particle and NOT soluble in solution. If a colorant dissolves in solution then it becomes a dye. Various dispersal agents such as glycerin, ethyl alcohol, Witch Hazel, water, castor oil, propylene glycol and others are used to keep the particles from forming clumps. Remember that these particles are weakly attracted to each other.

Organic
Many colorant molecules are organic because they contain a carbon molecule. You don't have to look any further than your dinner table to find examples of organic colors. Spinach, carrots, tomatoes, beets and parsley are all "organic" colors. We eat these products every day and they are very safe. A few organic colors such as "coal tar" have been determined to have undesirable effects including causing cancer. But this is an exception. Therefore, whether a color is organic or inorganic does not determine the safety of that color. Most pigment suppliers utilize both organic and inorganic pigments, including carmine. You cannot get "bright" colors unless they are organic in origin. Carmine is a naturally occurring red pigment from cochineal extract (beetles) in South America. It is "organic" and is an additive in some iron oxide pigment lip colors. Few cosmetic colorants used in permanent makeup are free of either organics or inorganics.

Properties of pigments
The smaller a pigment becomes the more translucent it becomes. This is true of even the most opaque pigment, titanium dioxide. Science is making "nano particles" which are a thousand times smaller than "micron-sized" particles. The larger the particle size the more light it will reflect and the more opaque it will become.

Adverse Effects
Iron oxides contain nickel and a large percentage of the population tested is allergic to nickel (17.9%). Tattoo needles, including surgical
grade stainless steel needles, contain nickel (8.2%). So sensitivity to pigments can and does occur, even to iron oxides. The fact that organic colorants do not contain nickel is good. However, the inert iron oxides are very safe despite the presence of nickel. Some organic pigments have caused severe allergic reactions and granulomas that are difficult to treat. Fortunately, this is rare. Most adverse effects come from sensitivity to antibiotic ointments applied after the permanent cosmetic procedure.

Iron Oxide Colors
In nature, iron oxides exist in reds, yellows, blacks, ochre, umbers and burnt umber. Synthetic iron oxides come in several shades of red, yellow and black. A pigment has both a "top tone" and an "undertone". So in addition to dealing with the undertones in the client’s skin, you must take into account the “undertone” in the pigment. I’ve observed the “blue lip” after using some iron oxides in the lip.

Titanium Dioxide
Compared to iron oxides, titanium dioxide is very opaque. However, although white in appearance, it also has undertones (DuPont) which may be blue on the light spectrum in some cases. It is often mixed with blacks, reds and yellows to lighten (tint) the original hue (color) of the cosmetic color.

Loss of color over time:

a) Exposure to sunlight or UV light
b) Body breaks down foreign bodies when possible and eliminates them
c) Use of glycolics, Retin-A and other new products for wrinkle treatments are having an adverse effect on permanent makeup.

There are advantages to either inorganic or organic colorants. Allergic reactions to red pigments used in tattoos were actually allergic reactions to the Yellow “Cadmium sulfide” added to the reds. Bumps will occur in this case. This should NOT be mistakenly diagnosed as an allergic reaction. A tiny tissue “punch” biopsy is needed to confirm ANY suspected allergic reaction. The treatment for allergic reactions ranges from overtattooing with salt water to topical or systemic steroids to laser removal attempts. Also, go to www.fda.gov/ and do a search on the word “tattoo”.

By Linda H. Dixon MD ©2000

The Basics of Color Theory

As PC professionals we spent a lot of time looking for just the right tools, perfecting our techniques, and finding the products that work best. But one of the most important aspects of our work is often one of the least talked about, and that’s color.

Color theory is basically the knowledge of mixing colors as well as combining colors in ways that give you the results you desire. Color is at the very foundation of our profession yet it’s one of the areas in which many of us have not had extensive training. So let’s start with the basics.

We see color when light strikes an object and reflects back into our eyes. That’s why we see the stop sign as red and not blue. Although we perceive sunlight as colorless, it actually contains all the colors in the entire spectrum. When the light hits the stop sign, the pigments in the paint absorb all the other colors of the spectrum except the red. The red bounces off the surface of the sign into your eye which then sends a message to the brain and you hit the brakes.

When we talk about color we refer to its:

• Hue is the color itself (red),
• Saturation is the strength of the color (bright or dull),
• Value is the lightness or darkness of a color (pastel or rich).

Seeing colors in these fundamental terms it makes the art of mixing and combining much more clear.

The easiest visual representation of these fundamentals is the color wheel. Sir Isaac Newton first developed the circular configuration of all the colors in the spectrum in 1666. Since then there have been many variations but they basically divide colors into 4 quadrants. Cool colors on one side with warm colors on the opposite; darker colors opposite lighter ones.

By George Davis, Honolulu, Hawaii
The basic idea is that any two colors of opposite sides of the wheel work well together. Any three colors equally spaced work well together as do any four colors forming a rectangle. You use the color wheel as a guide to help you determine which colors work together to achieve your goal.

Monochromatic color schemes use a variation in value and saturation of a single color. Values are most easily thought of as a scale from 1-10 with 0 being the lightest and 10 being the darkest. Saturation is the strength of a color, often determined by the amount of pigment and or how much “black” is present. Monochromatic colors easily work together and produce a soothing and elegant result. Complimentary color is the most common scheme using colors of opposite hues (which will be on opposite sides of the wheel). This scheme has the most contrast because you will always end up with a warm color playing against a cool.

Triadic color schemes use three colors that are evenly spaced around the wheel. It offers strong contrast but appears very balanced.

So now that you have a basic idea of how to look at colors let’s discuss how you put them together.

Your final color selection makes the first impression. It is the first thing the client notices when she looks in the mirror after you’re finished. It’s the first thing people see when she leaves your office.

Getting the color just right is absolutely imperative. Not only do you need to know how colors react to each other, but also how those pigments react to skin tones or any existing color already in the skin.

The three primary colors are red, yellow, and blue. They are the only colors that can not be made by mixing any other colors. Secondary colors are mixtures of two primary colors with hues half way between the primary colors used to make them. Tertiary colors result when you mix a primary and a secondary color.

In mixing black and white are not regarded as true hues but are used to effect the value of a color. Add black and the value gets darker (a shade of that color). Add white and the value gets lighter (a tint of that color). Be careful, black can act like blue; it will make green when mixed with yellow.

You can also darken a color by use of its complimentary color. This method gives you a much richer, and often even darker, color than by just adding black.

The problem is going to far. Mix too many or the wrong combination of colors and you end up with mud.

You must also consider the skin beneath the pigment. Using a cool color on warm skin tones and the end result may be a little duller than you had anticipated.

Any problem can be anticipated and planned for if you think about it ahead of time. And, like everything else, practice makes perfect!
Professional Technique #1

Smudgy eyeliner

1. Have nice base eyeliner color: Black or black/brown
2. Needle: #5 Slope Cartridge (or regular)
3. Start at upper outer eyelash with 45° upward angle
4. Tap in line with machine on
5. Adjust needle depth as necessary (start VERY shallow with test)
6. Do back and forth and windshield wiper stroke quickly
7. You will get bruising and swelling. You should not get much if any bleeding.
8. Grip: This is very important. Do not overstretch. Keep fingers close together and control just a very small area at one time.
9. Clean: Clean with lotion or Numpot, not water (as water makes the skin swell).

Two Ways to “Layer In” Color

Option 1: Do eyeliner in dark black/brown or black. When finished, apply smudgy eyeliner pigment to desired area with fine makeup brush. Then use 3 slope needle to apply smudge color. This will mute the eyeliner color.

Option 2: Paint the smudgy eyeliner pigment on desired area. Use 3-slope needle to apply color evenly. Then use a dark black/brown or black in the lashes. This will give a crisper look with contrast against the white of the eye.

Note: You should always have a base of black or brown/black in between the lashes.

Helpful tips:

1. Work with the needle full width at the widest point of the smudge
2. Rotate needle to contour and make thin line at nose
3. Angle needle at outer edge of eyelid to about 45°

To get brown eyeliner:

1) Lay down two layers of black eyeliner (or black/brown)
2) Go over this with eyebrow color such as Honey Brown.

To get Moss Green eyeliner: use Moss Green alone. Does not need black layer underneath.

Perfect eyes with 5 strokes

1. Tapping technique eyeliner
2. Windshield Wiper for upper lid smudgy
3. Ballerina for fine line toward nose
4. Side-to-side for thick upper eyeliner
5. Liner as you taper toward the nose
Professional Technique #2

Perfect lips with 6 strokes

1. **Tapping** technique lipline and fill difficult areas
2. **Lining** for lipline and quickpass
3. **Ballerina** for etching or tweeking Cupid’s Bow and corners
4. **Side-to-side** for filling lipcolor
5. **Loops (obovoides)** for filling lipcolor
6. **Windshield Wiper** for filling Cupid’s Bow

Definition

**lip** [lɪp] Pronunciation Key

- noun

1. **Anatomy** Either of two fleshy folds that surround the opening of the mouth.

   [Origin: bef. 1000; ME lip(pe), OE lippa; c. D lip, G Lippe; akin to Norw lepe, L labium]


Use **Lipguard** for color filling. Even surface. Less discomfort.

![Use Dixon 5-Slope Needle Cartridge](image)

**Helpful tips:**

1. Lipguard a “must” during filling of lipcolor
2. Pinch lips
   a. Vertical pinch
   c. Horizontal pinch
3. Don’t overstretch or distort lips
4. Don’t overwork lips

1. Vermillion border
2. Outside vermillion border (skin)
3. Inside vermillion border first 1/4”
4. Main fleshy part of lip to mucous membran
5. Corners of lips (webs) Say Ah!
Perfect eyebrows

1. **Ballerina** for fine lines and hairstrokes
2. **Graduated Hairstroke**
3. **Back-and-Forth** for filling and shading eyebrows
4. **Windshield wiper** for filling eyebrow tips
5. **Tapping** for lots of color and control

**Definition**

eye · brow  (**ahy-brou**)  
**Pronunciation Key**  
-adjective, smudg-i-er, smudg-i-est.

1. the arch or ridge forming the upper part of the orbit of the eye.
2. the fringe of hair growing on this arch or ridge.

[**Origin:** 1575–85; **EYE + BROW**]

Based on the Random House Unabridged Dictionary,  

**www.kolorsource.com 888/664-9990**

**Eyebrow Measuring Device**

- Helps you mark brows before procedure.
- Helps you spot a brow that is too high or low.
- Helps with corrections of brow shape, size, height and symmetry
- Dab pigment on dots and press on brow for template. Adjust brow shape as desired.
- Hold eyebrow device against brows by handle.
- Handle does not contact the nose itself.

Part No. 9787  
$4.00/ea

Part No. 9867  
$6.00/2 pack

**Helpful tips:**

1. Good photographs
2. Good frown and eyebrow movement
3. Eyebrow measuring device
4. Hairstrokes they way the brow hairs grow
5. Make first pass without pigment
6. Always do hairstrokes, even if you fill in with solid color
**Gray-Blue “Ink” Brow:** This is the hardest brow to correct long-term. Why? Because it usually contains carbon black INK. Carbon black turns gray or greenish or bluish over time and look dull and dirty. Here’s how I approach this brow.

1) **Bubblegum:** Go over brow thoroughly with Bubblegum using 5 Slope Needle. Or, use
2) **Strawberry Brown** or desired color. Do not overwork the brow. Paint in the color with 5 slope.

The brow will keep going back to it’s original color. Why? Because the ink is always in the skin. You’ll have to warm up this brow yearly. So be patient and “make friends” with this kind of brow. I haven’t tried Coco NuBrow yet but I would try it over a couple of layers of Bubblegum only with a #5 slope needle (not a round needle). Attempts at laser removal may not be successful as in this client below who had laser four times. The color may have to be surgically excised if it is over too large an area for us to achieve a pleasing shape.

**Orange Brow:** Contains red and yellow or an organic orange. Often seen in brow colors blended with red, yellow and black. The black fades over 1-2 years and only the red and yellow are visible. Thus the “orangey” brow. However, some of the worst bright orange brows are from organic pigments.

Be careful to not “push” the unwanted color outside your brow borders or you’ll get a “halo” of unwanted color.

1) **Bubblegum:** Go over brow thoroughly with Bubblegum using 5 Slope Needle. Or, use
2) **Strawberry Brown** or desired color. Do not overwork the brow. Paint in the color with 5 slope.

**Purple Brow:** Eggplant or purple contains blue and red. Or, black with a blue undertone and red. Either organic or inorganic pigments can be the culprit. The most common pigment, however, is an organic (non-iron oxide) brow color which usually contains blue. The purple brow is more common in fair women with translucent skin (Dixon Scale 1-2).

1) **Step 1:** Control unwanted purple with Bubblegum
2) **Step 2:** Use Dixon Technique with #5 slope needle to cover Bubblegum layer with Coco NuBrow. Let heal. Make color adjustments at focus visit. May make lighter by adding Neutral Flesh to Coco Nu Brown. May add darker hairstrokes if you wish.

**Work from the outside of the brow inward toward the middle in corrective cases.** You have two ways to correct an orange brow:

1. Use Kolorsource Green Toner over entire orange brow. Then rub in desired color. Or, you can use Dark Beechwood alone.

2. Use Kolorsource Coco NuBrown over entire orange brow. See brow done below. Make color adjustments at focus visit.
Professional Technique #4
Perfect areolas

1. Measure Carefully with equal space between areolas and sternal notch. See figure 1. Take your own measurements.

2. Get base color “cool” as areolas tend to go orange over time. I use Nude Lip Mix as a base. Also Kiss Me, Neutral Flesh, Honey Brow, Baby Lips/Areola, Bubblegum and/or other lip colors.

3. Use 5-slope needle in a Winshield Wiper and/or Back-and-Forth motion or spokes in a wheel.

4. Shading Strokes for Highlights (Neutral Flesh); use Honey brow for inferior nipple. Nude Lip Mix and Kiss Me for areola.

Definition
a·re·o·la [uh-ree-uh-luh] Pronunciation Key
–noun, plural –lae

1. a ring of color, as around the human nipple.

2. A small ring of color around a center portion, as about the nipple of the breast or the part of the iris surrounding the pupil of the eye.

[Origin: 1655–65; < L, equiv. to āre(a) AREA + -ola ole1]


Equipment and Pigments

<table>
<thead>
<tr>
<th>Pigment</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nude Lip Mix</td>
<td>9101</td>
</tr>
<tr>
<td>Kiss Me</td>
<td>9134</td>
</tr>
<tr>
<td>Honey Brow</td>
<td>9173</td>
</tr>
<tr>
<td>BronZ</td>
<td>114</td>
</tr>
<tr>
<td>Naturelle</td>
<td>9133</td>
</tr>
<tr>
<td>Bubblegum</td>
<td>4400</td>
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</table>

<table>
<thead>
<tr>
<th>Pigment</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neutral Flesh</td>
<td>9167</td>
</tr>
<tr>
<td>Baby Lips/Areola</td>
<td>9167</td>
</tr>
<tr>
<td>Choc. Areola</td>
<td>8953</td>
</tr>
<tr>
<td>Creme Areola</td>
<td>8954</td>
</tr>
<tr>
<td>Pink Areola</td>
<td>9247</td>
</tr>
<tr>
<td>Red Areola</td>
<td>8952</td>
</tr>
</tbody>
</table>

Areola Rings

Large: 1.5” - 2.25” Small: 1.0” - 1.75”

Pain Control: 12 Minutes

NumQuick Spray/Liquid
Simply buff the skin over the desired area. Spritz on NumQuick, then wait 10-12 minutes. Apply and begin. No pain from beginning to end. Get better color and pain control.

#4010, 2 oz. Spray Buffing Blocks $9790, 10 per pack

Helpful tips:


2. Use Numpot Gold ointment as you work to maintain pain control and color control (remove excess color).

3. Use Hardware store washer as measuring device.

4. Watch Free DVD: Areola/Lips by Dr. Dixon

Use Dixon 5-Slope Needle Cartridge

NOTE: Here are actual areola measurements of five women. Notice variation in size and shape.

- 3.5x7 cm
- 5.0x5 cm
- 3.0 x 3 cm
- 3.0 x 3.5 cm
- 4.5x4.5 cm

Reference: 1.75”=4.5 cm

Article: Marco A. Ramirez, MD
Normal Size and Shape of the Breast and Elaboration of a Natural Pattern
Aesthetic Plastic Surgery
Areola Micropigmentation Worksheet

Name: ______________________________________

Date: ______________________________________

Diagnosis:

☐ Breast Cancer L R Both
☐ Breast Reduction L R Both
☐ Scars mature

Treatment:

☐ Chemotherapy
☐ Radiation
☐ Lumpectomy
☐ Mastectomy: ___ radical ___ simple
☐ Skin Sparing Procedure
☐ Nipple Mound Reconstruction ___ Yes ___ No
☐ TRAM Flap
☐ Implants: ___ R ___ L
☐ Saline ___ Silicone

Penn Triangle. Breasts form an equilateral triangle with the sternal notch. Each side is ideally 18-21cm. Nipples project just below the center of the breast around the 4th inter-costal space.

Distance A:___________
Distance B:___________
Distance C:___________
R. Areola diameter:_______
L. Areola diameter:_______

R. Areola diameter:_______
L. Areola diameter:_______

A B C D

Diagram Courtesy of Elli Edgar
9 Ways to Use Slope Needles

1. Mark the Skin: Power Off

Without power simply dot in color markings anywhere you want them. Only one needle is used. Only one needle touches the skin. This is very helpful along the lipline especially. Use longest needle to dot little spots of pigment. This saves time because you don’t have to use a marker or makeup brush or toothpick. The longest needle, dipped in pigment, can be used for precision marking. For example, Lip

2. Manual Technique

Without power, tap skin with or without color as desired. Make sure needles are projecting the maximum distance out from the tip of the handpiece. This is very helpful when you want to be cautious. Use it to tap in color just like a handtool. I also “tap” in color when I’m starting the upper eyeliner at the outermost eyelash. I tap a line at a 45º angle from the eyelid upward and outward. Then I turn on the machine and start moving inward toward the nose. Then I rotate the needles so they make a gradual transition to a single line which tapers nicely toward the inner eye.
3. Lining

With power, all needles are in skin at the same depth at the same time moving. The lead needle is the lowermost needle of the slope. You make a single line of color like “ducks in a row”.

4. Shading

Use all needles their full width. Move back and forth (side-to-side) motion over the same area. Useful for shading.
5. Graduated Hairstroke: “Pull” technique

Place all needles on the skin at the same time and press firmly. Starting with the lowest needle in the slope, start lifting off the skin and count. 5-4-3-2-1. The last needle to leave the skin is the ballerina needle. For hairstrokes on first 1/3 of brow.

6. Windshield Wiper Stroke

Holding your arm steady, rotate your wrist from side to side to make the windshield wiper stroke. You can make this stroke a full 180° or a partial windshield of any width. This stroke is best for lips and outer eyeliner on the top lid. You’ll find it comes in handy on areolas and sometimes brows too.

7. Ballerina Needle

With power, turn handpiece 180° so that only the topmost needle will contact skin. We call this the “ballerina” needle as you use the slope on the “toe” of the needle. Use this single needle to etch in fine areas in Cupid’s bow where only the smallest amount of color is desired. Also good at the very corners of the mouth. Use on eyebrows for a very “fine” hairstroke at beginning of brow. Watch needle at all times so you do not jab the skin accidentally.

8. Loops

With power on, make circular loops. Known as circles or obovoids, it is important to always move forward while doing slight circular motion. Do not stay in one area or you will overwork the skin. Useful for putting in a lot of color.
9. **Power Tapping**: Dotting or Tapping Power on

Here you tap the needles into the skin about 5-8 times per area then move a little bit forward, just like you would with a handtool.

This is the technique most helpful for getting color into the lower eyeliner and lipliner. You use the machine with the 3 or 5 slope needle just as you would with a handtool. Only picture getting in about 25 times more color in the same number of taps. Why? Because the needle is moving into and out of the skin up to 83 times per second. So even if you tap less than a second the needle has been working for you.

What’s more, you don’t lift and tear the skin with the Dixon Technique like you do with the ordinary handtool method. The needles slip into and out of the skin effortlessly and effectively.

Pointillism involves making dots with the needles in one spot. In other words, you are not moving the handpiece and the needles enter the skin multiple times in the same spot. This is good for marking the skin. For example, when you want to mark the upper eyelid outer “flare” then just turn on the machine and stay in one spot such as a 45º upward and outward from the outermost eyelash.

You can dot or tap with the machine off or, in this case, turn on the machine and let it do the tapping for you. It just taps faster and better. It is truly a better way.
Test your understanding.
Myth or Truth?

1. If I do not get good color then I need to go deeper. Myth ☐ Truth ☐

2. Iron oxides and titanium dioxide (white) are the safest pigments. Myth ☐ Truth ☐

3. My needle depth on an eyelid may be even thinner than a dime. Myth ☐ Truth ☐
   If I go too deep on the eyelid I’ll put pigment in the muscle and cannot see it.

4. Brown is not a color. It is a blend of these colors: List here Myth ☐ Truth ☐

5. Organic pigments or their breakdown products may be carcinogenic. Myth ☐ Truth ☐

6. I should try to remember to dip my needles in the pigment with the machine off. Myth ☐ Truth ☐

7. Numpot™ Gold Ointment (like Vaseline) is very good for moisturizing the skin and to Myth ☐ Truth ☐
   help trap pigment while you’re working as well as help maintain pain control.

8. An orange brow means the black faded faster than the red and yellow. Myth ☐ Truth ☐
    A purple brow means the yellow faded faster than the red and blue.

9. I can use a sloped needle to get in more color at the same depth at the same time. Myth ☐ Truth ☐
    So that means the color goes in more evenly and there is less “blotchy” color in lips.

10. In the cupid’s bow it’s best to use the windshield wiper stroke to get full color and Myth ☐ Truth ☐
    a single needle, “ballerina” top needle, to etch in the cupid’s bow and the corners of the mouth.

Answers: see page 28
The Dixon Technique with Slope® needles is freedom to do permanent makeup a better way. Now you can use one especially designed sloped needle for lining, shading, graduated hairstrokes, pointillism, marking, as a single needle and “power tapping” as a handtool.

9 Steps to Success for More Beautiful Permanent Makeup

**Lining**

- Ballerina Single Needle
- Lining: Uniform width line
- Lining: Graduated Hairstroke

**Shading or Filling with Color**

- Windshield Wiper Stroke
- Shading: Back and Forth
- Loops, Obovoid, Slinky circles

**Power Tapping©**

- Tapping like handtool: Machine On

**Power Off**

- No Power: Handtool
- Mark Skin: Machine Off